

# Bella Ninfa

al Rever. Sig. Gia. Filippo Ferrari

Giovanni Ghizzolo

## ARIA

Source: Madrigali et Arie---Libro secondo---Venetia---A.Raverij.1609

Editor: André Vierendeels (05/07/09)

Continuo : André Vierendeels

Soprano

Bel - la Nin - fa fug - git - ti - va Sciol - ta'e pri - va Del mor -  
S'a fug - git mo - vi le pian - te ve - ro'a-man - te Con-tro'A-

Bass

Bel - la Nin - fa fug - git - ti - va Sciol - ta'e pri - va Del mor -  
S'a fug - git mo - vi le pian - te ve - ro'a-man - te Con-tro'A-

The first system of the musical score features three staves. The top staff is for the Soprano voice, the middle for the Bass voice, and the bottom for the Continuo. All three parts are in a common time signature (C) and a key signature of one flat (B-flat). The Soprano and Bass parts have identical lyrics. The Continuo part provides harmonic support with chords and single notes.

S

tal tuo no - bil ve - lo. Go - di pur pian - ta —  
mor cru - da'e — su - per - ba. Ve - nir pos - ta'il mio

B

tal tuo no - bil ve - lo. Go - di pur pian - ta —  
mor cru - da'e — su - per - ba. Ve - nir pos - ta'il mio

The second system of the musical score continues the vocal and continuo parts. It begins with a measure rest for the Soprano and Bass parts, followed by a repeat sign. The lyrics for the Soprano and Bass parts are identical. The Continuo part continues with harmonic support.

# Bella Ninfa

2

11

S

— no - vel - la Cas - ta'e bel - la Ca - ra'al mon - do'e ca - ra'al  
 — crin l'au - ro Non pur lau - ro Ma qual e piu mi - ser'

B

— no - vel - la Cas - ta'e bel - la Ca - ra'al mon - do'e ca - ra'al  
 — crin l'au - ro Non pur lau - ro Ma qual e piu mi - ser'

11

16

S

cie - lo, ca - ra'al mon - do'e ca - ra'al cie - lo.  
 her - ba, ma qual e piu mi - ser' her - ba.

B

cie - lo, ca - ra'al mon - do'e ca - ra'al cie - lo.  
 her - ba, ma qual e piu mi - ser' her - ba.

16

Note: original keys: Ut 1st, Fa 4rth